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WALL TO WALL

Textiles for Interiors

INTRODUCTION

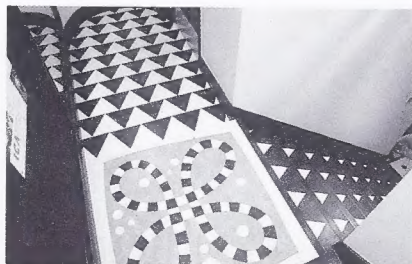
Wall to Wall is designed to demonstrate that the field of contemporary textiles is a wide and varied one, encompassing rugs, felts and quilts, wall hangings, two and three dimensional sculpture. Artists work freely, with enormous imagination, drawing on traditional techniques and materials whilst bringing into play a growing range of innovative methods, new technology, fibres and dyes.

The exhibition displays new work by more than twenty artists in environments designed by them. It also documents five projects where textile artists have been commissioned to make work for a specific environment. The exhibition and this brochure are designed to demonstrate the variety of work, and the exciting possibilities that exist for textiles to enhance both our home and working environments.

The title 'Wall to Wall' expresses the comprehensive range of textiles produced by small studios and individuals, the potential for customised work, and the largely unexplored possibilities for the media compared to the textiles available in our high street stores.

I am very grateful for the enthusiastic support of W. H. Smith & Son Ltd, the National Farmers Union Mutual and Avon Insurance Group, Allan Shaw, Cathy Wills, Bill McAlister, Sharon Plant, and Forbo-Nairn Ltd in organising this exhibition and brochure. I would also like to thank the staff at Cornerhouse, in particular Virginia Tandy, Celia Cross, Brian Fell, Alison Buchan and all the technicians for their hard work, and, last but not least, the artists.

BARBARA TAYLOR
EXHIBITION ORGANISER



Linoleum flooring made to Jennie Moncur's design by Forbo-Nairn Ltd, for the Institute of Contemporary Art in London. Photo by Golley Slater, Public Relations



FOREWORD

I was once told by a New York environmental space planner that he could 'initiate a corporate art acquisition programme' for me if that's what I required. I didn't require it, but I did want some pictures and tapestries to brighten up our office walls.

Some years ago, I went to see the offices of Flemings Bank and found almost every spare inch of wall was used to hang pictures. A great collection of paintings by Scottish artists put together, of course, by one man because you can't collect by committee. We had just moved into new offices so I decided to collect pictures by contemporary British artists. The budget was limited, but over twelve years we have built up an eclectic group of paintings, drawings and lithographs.

We also commissioned a large tapestry by Peter Collingwood which was universally admired, so when we redecorated our restaurant at Swindon, we commissioned four new tapestries by Alison Mitchell and Kathleen McFarlane. Then for the new building at Swindon we got a soft silk mobile from Sally Freshwater, clocks made by Gordon Burnett and three large bronze men by Elisabeth Frink.

This exhibition is full of colour, texture and creative design from a group of imaginative and talented textile artists. I hope that many others will get as much enjoyment as we have by commissioning work to brighten their walls and their minds.

SIMON HORNBY

Chairman, W. H. Smith & Son Ltd.

February 1987

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Tapestry by Kathleen McFarlane

WHO COMMISSIONS?

This is probably the easiest question to answer: anyone can be a client, whether an individual wanting a special textile for a favourite room, or an architect who is acting on behalf of a client, 'expertly' commissioning major pieces of textile work for huge buildings. But as in all walks of life, some people are better at it than others. As an artist, I appreciate a Good Client; when I am on the other side and in the position of commissioning anything, I am a Bad Client, doing all the wrong things, as you will read. So far I have been lucky: artists and craftsmen are usually nice kind forgiving people, and understand blind spots. The results of my commissions have been successful, deeply enjoyable, and often (but this must always be incidental) a very good investment. I can recommend the process, not least for the

probability that you will gain a good new friend as well as the item being commissioned.

HOW TO COMMISSION?

Good Clients get the fullest value for their money. How, then, to be a Good Client? This, like Getting the Most Out of Life, is not always easy. It is sometimes more difficult than, and as creative as, being the artist. It is, for instance, one of the most difficult things in the world for a client to accept new ideas. And yet, that is one of the inestimable benefits of commissioning from an artist.

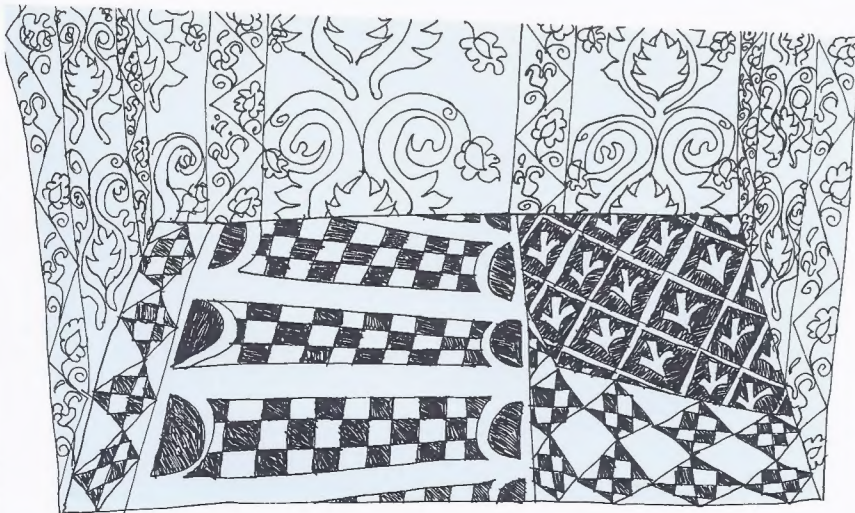
Art is idea, whether it manifests itself in paint, bronze, wood, clay, or textile. Idea, by definition, has not been around before: it is unfamiliar, and often takes a while to get accustomed to. It is none the worse for this.

When a commission is broached, and

the first ideas are ready for presentation, the artist is already familiar with them, and excited by them. The client is eager, but wary. It is a sensitive moment for both sides. The artist anxiously scans the client's face for reactions which the client is desperately trying to control. For this first sighting of the ideas is almost always a disappointment for the client. Unless he is an expert at thought-transference, or a sychophant, the artist will not have produced what the client has in mind. This is the moment for Brave and Noble Clientry; he must realise that, in the field of commissioned textiles, the artist will also be responsible for making the item, so cannot be accused of impracticability. He must also realise (and this is the most difficult part), that the artist's ideas are often better than his own.

I much admire an elderly friend to whom I had recommended a talented young architect, for her house conversion. When the first ideas arrived, their revolutionary character appalled me; I found the plans, which included several different and overlapping levels, almost impossible to read. I looked at my friend in horror at the mismatch of tastes which I thought that I had perpetrated, to find her smiling and nodding with approving interest over the drawings. "That'll be fine", she said. But did she understand them? "Not really, but I think it all looks most exciting". She was much braver and more perceptive than I, and she deserved the wonderful architecture which was the result of her confidence, and which gives deep and daily pleasure long after the bills are forgotten.

There can be as much art in placing the commission as there is in the finished commission. Supplying a business-like 'detailed brief' is usually the last way to ensure a good result. The very words of a brief can bring the best, or worst, out of any artist, and should be considered very carefully. Once I heard a man, whose business



Sketch for fabrics and linoleum flooring by Jennie Moncur

was words, give the ideally-worded commission to a furniture-maker: "We have this room" he said carefully, "and we wish to eat in it." Not one surplus preconceived notion here: an ordinary mortal would have bumbled on about a "dining suite, with a table which would seat four, or expand in some way to seat 24, and chairs of course, maybe some with arms? and a sideboard, and wasn't cherry a nice wood? And of course, the curtains are nearly new so we wouldn't want..." etc. etc. Each word conjuring up an image in the artist's mind, and, unfortunately, an image of the utmost predictability. The first client would get a completely rethought solution to this situation, which may or may not involve a table and chairs and would always be a source of delight. The second client would get a corner of Heal's. Good Clients are probably born, not made. It is remarkably difficult to let go the reins, when you are footing the bill. Even recently I found myself, when commissioning a piece of furniture from a well-known maker, wide-eyed with horror that I had just posted to him a detailed description of my needs, WITH DRAWING ATTACHED. Fortunately, my apologetic phone-call reached him before the postman, and, as an old friend, he forgave my lapse but even so that image was implanted, and I shall probably get what I thought I wanted, rather than part of his mind. Most artist-craftsmen are nice, non-arrogant people who like to please their customers, so it is up to the client to **withhold** information which will damage creativity and remove the challenge of the commission. Not an easy task.

WHEN TO COMMISSION?

The rules are very much the same as for painting and sculpture: for small pieces, it is much better to fall in love with the piece, often in an exhibition, and buy it outright. This means that the artist is free to work without constraint, and that the client knows,

and loves, exactly what he is getting. Some artists may seem happy to accept an order for "the same, only with a little more yellow, and a touch of blue to match my curtains", but the order will be put at the bottom of the pile, and if it is ever executed, will be done so in a spirit which lacks all enthusiasm. This will show in the result. Resist the temptation to personalise the item in this way. (I once did the unthinkable, and suggested a 'colour scheme' to a painter – and got what I deserved; a painting without art).

Commission, always, the larger items. No artist will have a selection of large works from which to choose: it is economically impossible. But he will be able to show photographs of large pieces 'in situ', if that is the way in which he sometimes works. You will have been drawn to that artist because of

the work which you know already. This can often be a very good start, but remember that this is often work which, as far as the artist is concerned, is dead and gone. When making large works, however, some artists consider it sensible to work in a way which is very familiar to them. In this way, solutions have been found already for practical problems which arise, and the artist will believe that this gives freedom for the planning of the visual aspects. But this is where the applied arts differ from the fine arts. It is often in that struggle with unfamiliar material or structure that the best results occur, and if the client is brave enough to insist that the piece is carried out in the way in which the artist is currently burning to work, then the results will contain excitement and a sense of achievement.



Working drawing by Brigitte Gibbon, gouache, charcoal, graphite and pastel

WHAT TO COMMISSION?

Brave Clients go to the artist when the building or room is still at planning stage, and preferably still unbuilt. The Canny Client will discuss the **whole** of the interior with the artist (but carefully: see above) and watch for the gleam in the eye which indicates that the artist (previously regarded by the client as a specialist in, say, rug-weaving) is **itching** to suggest and implement other textiles in the room. It may be that no-one has ever asked them for upholstery fabric before, let alone a solution for the lighting? The Canny Client will get a result worth much more than the sum which he will be paying, and with a happy trusting relationship, the artist will become immersed in a totally satisfying and fulfilling project. The result will show this commitment. (An Extremely Canny Client

will make sure that the room receives sensitive publicity on its completion, thus encouraging the artist still further towards achieving a superb result.)

It is often up to the client to be creative in the parts which textiles can play in an interior. Most people think in terms of curtains, upholstery, rugs, cushions, wall-hangings and tapestries; maybe table-linen. All these, of course, are perfectly legitimate textile items, found in varying quantities in the majority of interiors, domestic or otherwise. But there are other possibilities which often only open up during conversation with the artist: what are the wall-surfaces? perhaps it will be wonderfully effective (and economic) to stretch special fabric all over them instead of in one place designated to receive a 'wall-hanging'. The cloth may have to be

woven on a power-loom: the Wise Client will not have qualms, but will leave it all to the artist to investigate and report back on the possibilities. An artist in printed textiles may long to stencil the floor. An embroiderer might yearn to make a cloth chandelier. I once wove special linen tea-towels to deck the rail of a new Aga.

A Perfect Client in the U.S.A., who went over-the-top in his passion for commissioning craftwork, and commissioned every single item for his new house, including light-switches and washbasins, found to his delight, on the day of reckoning, that not only had he paid no more than for good quality mass-produced items, but that unlike any other contract he had ever been involved with, everything was delivered "perfect, and on time". It could happen to you.



Textiles by Tropical Mix, commissioned for the London Showhouse



Maquette for stitched hand-made paper 'Chinese Puzzle' screen by Jean Davey Winter

THE PRACTICALITIES OF COMMISSIONING TEXTILES

The decision to commission textiles for your home or office will probably be sparked off by seeing exciting and appropriate work. It is well worth taking time to look at the possibilities and find an artist or artists whose work inspires you.

There are a growing number of galleries where you can see textiles, and agencies which hold slides and portfolios of a wide choice of artists' work. Many are listed here. They can provide an invaluable opportunity to view a selection of work without commitment, can advise about the artists' work and interests, and can make the initial introduction between you and the artist. Some are able to handle all the arrangements for a commission for you as well. The gallery or agency will charge an introduction fee, probably 10 per cent, and a fee of 25 per cent or more to handle a commission.

If you wish to enjoy this creative project to the full, and have the time to work directly with the artist, it is worth underpinning enthusiasm with a few practical measures to ensure that all proceeds smoothly.

Many artists have a contract which they use when undertaking commissions. If not, the following points could be discussed and the agreements between you and the artist laid out in a letter.

SPECIFICATIONS

While you should give the artist as much freedom as possible, there may be certain requirements which must be met. It is only fair to the artist to make any such requirements clear since this could prevent the need for alterations to the design or work at a later stage.

PAYMENT

The method of payment depends on the size and cost of the commission but is usually in three parts; the first on agreeing the design, the work remains the property of the artist until the final payment. Additional payments may be made on a particularly long contract, if expensive materials are required or contracted work undertaken.

It is fair to both parties to decide a design fee. You can withdraw without embarrassment in the unlikely event that the chosen artist does not come up with a suitable design, whilst the artist will be paid for work carried out at your request.

AMENDMENTS AND CANCELLATION

The basis on which alterations to the design or work at your request are carried out should be agreed, as should the liability for cancellation by either party. It is usual to charge for work on an hourly basis plus materials.

DELIVERY AND INSTALLATION

The date for delivery may be vital if other events depend on the commissioned work. Special arrangements may need to be made for packaging, delivery and installation, including insurance during delivery and installation. It should be made clear who is responsible for these arrangements and who is paying for them.

The work may have minor faults or need adjusting on site and a period of time should be agreed to allow the artist to make good the work.

COPYRIGHT

Although it is usual for the copyright for the work to pass to you on delivery, it may be possible to agree joint copyright between artist and yourself.

CARE AND REPAIRS

Discuss with the artist the best means of lighting and caring for the work. Textile works by their nature require careful lighting in order to bring out the colour, depth and texture, but this is not difficult with the choice of lighting on the market now. Dyes are greatly improved for colour fastness and the majority of work will not fade except in strong sunlight.

Many people express concern about the care and cleaning of textiles on the floor or open display. In practice, this is rarely a problem – artists are not usually as nervous about the care of their work as many potential clients, and have taken steps to make cleaning their work possible. For example, Jo Budd states "modern Helizarin dyes are very fast to light but it is recommended that works be treated like watercolours and not hung in direct or strong sunlight. Works not under glass are mothproofed and protected with a waterproofing silicone spray. Small incidental marks may be sponged off with a damp cloth. Occasional dusting with a feather duster is advisable. The work is stapled to wooden battens and can easily be removed for dry cleaning, should this be necessary."

It is also sensible to discuss who, apart from the artist, would be competent to undertake any repair to the fabric of the work in the future.

Having worked out all these mundane details, you and the artist can get down to the real and enjoyable point of the whole exercise – the art!





'Mangoes and Tangles' tapestry by Lynne Curran. Part husked by Allan Shaw for his living room in Middlesbrough.

SUSAN BATORI

'The Shrine' (part of a series) is a result of my love of things Islamic – especially the architecture of the Yemen – and a fascination with the roadside shrines found in the Mediterranean countries.

I've always put things into containers; olive oil in an old seltzer bottle, vinegar in a wobbly wine bottle, so it seemed logical to containerize my wall hangings as well, particularly as I've recently developed an interest in woodworking.

My work methods are basic: I build and paint the box and fill it with wrapped or knotted bits or tassels or loops; whatever will achieve the mood I'm after. I've been thinking recently about folding altar pieces and will soon start to experiment with gold leaf and piano hinges.

Working to commission is, I find, a challenging, nail-biting, but very satisfying experience."

Training

Studied painting and printmaking at St Olaf College, Minnesota and Pratt Institute, New York. Developed work with fibre in Italy in 1970. Moved to London in 1978.

Selected Exhibitions

1976 Second International Exhibition of Miniature Textiles, British Crafts Centre and touring

1981 Contemporary British Tapestry, Sainsbury Centre Solo exhibitions in Rome, Copenhagen and Vienna

Commissions

Dubai Sheraton; Dubai Hyatt; Conoco, London; Dean Witter Reynolds, London; US Embassy, Riyadh.

MICHAEL BRENNAND WOOD

"'Cast of Thousands' is a painted relief which contains fabric and thread. The materials used are wood, acrylics, fabrics, wire, thread and paper collage.

Over the last two years I have been interested in the relationship between

single or a group of objects and the wall surface against which they are viewed. In this case, I decided to construct my own wall surface and relate the fragmented circle accordingly. My intention was to make a work which was theatrical in content, physical in appearance and which explored the use of three dimensional line. Influences are hard to identify but I would cite micro imagery, music, notation and archaeology as major sources of inspiration.

My work is essentially a form of mixed media. The majority of pieces are wall hung although recent work, in addition to becoming larger in scale, has also become more three dimensional. I enjoy the experience of working to commission. I worked with a group of architects in 1982 on three large pieces, including a ceiling piece, for an education and community project in Crewe. I found that the limitations of the site only served to sharpen my own imagination and projection of how I saw my work being developed."

Training

1969–72 Bolton College of Art

1972–75 BA Hons Textiles, Manchester Polytechnic

1975–76 MA Textiles, Birmingham Polytechnic

Selected Exhibitions

1978 & 1980 Third and Fourth International Exhibitions of Miniature Textiles, British Crafts Centre and touring

1981 British Ceramics and Textiles, Knokke Heist, Belgium; Contemporary British Tapestry, Sainsbury Centre

1982 The Makers Eye, Crafts Council Gallery; Fabric and Form, Crafts Council Gallery and touring

1984 Three Interiors, Barbican Arts Centre

1985 5th International Triennale of Tapestry (one of three British nominees) Lodz, Poland

1986 Stitched Textiles for Interiors, RIBA

Commissions

Law Courts, Ilkeston, Derbyshire; John Siddeley International Ltd, London; Meredith Arts and Sports Centre, Crewe, Cheshire County Council.

Selected Collections

Crafts Council; Victoria and Albert Museum; Contemporary Art Society; National Museum of Modern Art, Kyoto; and private collections in the United Kingdom, Europe, USA, Australia and the Far East.

JO BUDD

"'Snow: Sunlight and Shadows/Suffolk Winter' and 'Suffolk Spring' were made by sponging helizarin dyes on to separate pieces of cloth, previously treated with paste and wax resist. 'Suffolk Winter' was inspired by the colour contrasts occurring in patches of sunlight and shadow on snow. The format of irregular rectangles reflects the shapes of Suffolk fields and the patchwork quilt tradition of building up a work in blocks. 'Suffolk Spring' is a development of this theme but with the fresh greens of Spring creeping in.

I work from visual sources and am most strongly influenced by my immediate surroundings. However, reference to my original source may not be very obvious in the finished piece. My main concern is with balancing and harmonising shapes and colours. I use textiles as a medium because of its versatility in terms of techniques, and its quality of colour and texture. My dyeing and sewing techniques are always changing to suit my subject matter. At present I am using a collage technique which allows great freedom of experiment, building up the collage from my dyed pieces directly onto a 'backing' hung on the wall, making adjustments until I feel that it is finished."

Training

1975–79 BA Hons Fine Art, University of Newcastle upon Tyne

Selected Exhibitions

1981 Textiles North, touring

1982 Textiles, Sunderland Arts Centre

1984 Contemporary Textiles, Norwich Arts Centre

1986 New Dimensions, Contemporary Textiles Gallery

1986 Stitched Textiles for Interiors, RIBA

Commissions

College of Arts and Technology, Newcastle upon Tyne; Bedfordshire County Council; Haverhill and District Arts Association; Reverend G Howe, Sedgfield Church, Durham.

Collections

Laing Art Gallery, Newcastle upon Tyne; Shipley Art Gallery Permanent Craft Collection, Gateshead; British Telecom.

PAULINE BURBIDGE

Pauline Burbidge masters the traditional technique of 'piecing' to create her quilts; she combines traditional methods with contemporary images making her works positively from this decade and not the last!

"My new work is clearly divided into two sections. The first is simple, stark, austere, geometric pieced shapes. These designs are often developed into practical usage, eg 'Diagonal zig-zag' a quilt for a bed. The other works are far more complex in design – moving away from geometry and creating textile wall hangings from paper collage studies, eg 'Pink Teapot Quilt'. I intend to develop this theme of work over the next few years, producing a new collection of quilts each year.

I love to work on a large scale and would consider commissions for spacious interiors."

Training

1969–72 Fashion and Textiles, St Martin's School of Art

Selected Exhibitions

1982 The Makers Eye, Crafts Council Gallery

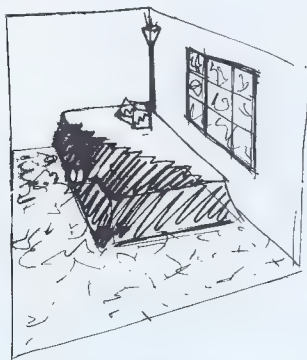
1983 The Art Quilt, Michael James Selection, Worcester, Massachusetts, USA

1985 Five Makers, British Crafts Centre; Quilt National '85, Athens, Ohio, USA; Wall Hung Textiles, British Crafts Centre.

Solo exhibitions in London, Gibraltar, Peterborough, Nottingham, Sunderland and Burnley

Collections

The Ruskin Gallery, Sheffield; Shipley Art Gallery Permanent Craft Collection, Gateshead; and numerous private collections.



Sketch by Pauline Burbidge

LYNNE CURRAN



'Mangoes and Tangos.' "This was the first time anyone had ever wanted to buy a piece before I'd even finished it. I was weaving it sideways, and I'd left the complicated bit with the two hands (all those fingers running with the warps!) till last, and still had the right hand border of shoes to do. This, in effect, became my first commission as I became aware that I was weaving for someone else, whilst still basically making it to please myself. I'm so happy that 'Tango' has gone to a good home and I see it quite often on my way home from the ballroom, because appropriately its owner is now learning the tango with me."

Training

1973–77 DA (Edin) Tapestry, Edinburgh College of Art

Selected Exhibitions

1980 Solo exhibition, Third Eye Centre, Glasgow

1981 New Faces, British Crafts Centre; Lynne Curran and Alison Britton, Crafts Council Shop at the Victoria and Albert Museum; Contemporary British Tapestry, Sainsbury Centre and touring

1982 Images in weaving, British Crafts Centre

1983 Attitudes to Tapestry, The John Hansard Gallery

1984 Fifth International Exhibition of Miniature Textiles, Savania Museum, Hungary

1985 Solo exhibition, Crafts Council Shop at the Victoria and Albert Museum

JEAN DAVEY WINTER

"The folding screen is based on the 'Chinese puzzle' construction. The design of the panels is based on the architecture of Portugal and Italy. They are made of plywood, covered with handmade paper from dyed, recycled pulp, including fragments of fabric, yarn etc, with stitching, printing, crayon and paint.

I usually work on 'one-off' wall hung, folded paper constructions. I use recycled paper pulp, mainly computer paper (which has been of considerable interest to the various electronic companies which have purchased my work!) I dye the pulp and print onto the surface with etching, combining this with stitchery, relating the stitched marks to the etched marks.

This exhibition has provided me with the opportunity to carry out an idea which I have had for some time. As making a screen of this size is obviously a major undertaking in terms of both time and materials, I would only be prepared to make them to commission, to a client's own specification. The number of panels can vary, the more panels the more flexible in creating spaces and environments."

Training

1960–63 Printed Textiles NDD, Birmingham College of Art and Design

1963 RSA Industrial Art Bursaries in Printed Furnishing Textiles and Laminated Plastics

Selected Exhibitions

1982 Exhibition of British Needlework, National Museum of Modern Art, Kyoto and Tokyo

1983 Impressions and Imprints, Museum of Modern Art, Oxford; Paper Round, British Crafts Centre

1984 62 Group Touring Exhibition to Japan

1986 New York Art Fair; First International Biennale of Paper Art, Leopold Hoesch Museum, Duren, West Germany

Solo shows at Peter Dingley Gallery and Anderson O'Day

Commissions

Ten paper pieces, Electronic Data Systems of Dallas.

Collections

Contemporary Art Society; National Museum of Modern Art, Kyoto; Michael Aukett Associates; IBM; Wang Computers.



One of two tapestries by Kathleen McFarlane, commissioned to Kohn at each end of the restaurant at W H Smith and Son's

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Five flat woven panels by Alison Mitchell. One of two sets



Detail of tapestry by Marta Rogoyska, London Showhouse

MARY FARMER

The emphasis is on colour as an active visual sensation, on spatial illusions and ambiguities. These, constantly changing their definitions by their relationship to each other, by the effects of light upon them and by fluctuations in the perception of the viewer. The aim is to achieve maximum potency through the limitation of means; by minimising distractions, to increase the experience. The materials selected are used both for the particular intensity of colour which can be attained, and for their qualities of durability and acoustic advantages. Appropriate commissions are carefully considered to meet the requirements suggested by the specific environment and the client, without compromising the personal response to the space. The challenge of working to commission will often stimulate fresh thought which may result in repercussions in the speculative work."

Training

1958-61 Fine Art, Beckenham School of Art

Selected Exhibitions

1980 Solo exhibition, Oxford Gallery

1981 Contemporary British Tapestry, Sainsbury Centre

1985 Solo exhibition, British Crafts Centre Exhibitions in New York, Frankfurt, Zurich, Tokyo and Osaka.

Commissions

Liverpool Anglican Cathedral; British Embassy in Paris and Los Angeles; BOC Group, London Headquarters; Channel Four Television Company; National Bank of America.

Collections

Victoria and Albert Museum; Southern Arts Association; Crafts Council; University of East Anglia Art Collection; Crafts Study Centre, Bath.

KAFFE FASSETT

Kaffe Fassett's poetic use of colour and patterning, combined with a relaxed and creative attitude to technicalities has inspired an upsurge in interest in knitting. Patterns are developed instinctively, concentrating on pattern and texture.

"My starting point on this room for

the exhibition was Richard's blankets. The misty, grainy greys with stone-like colours rippled through them inspired my palette of chalky pastels. I felt cushions should be a highlight on this gravelly base; with flowers and lamp carrying colours into other shapes and forms. All the cushions are hand knitted in cotton, wool, mohair and silk. The lampshade is needlepoint.

I take commissions on wall hangings or furniture coverings to any size and knitted projects."

Kaffe's book on 'Glorious Knitting', published by Century Press, will be followed by 'Glorious Needlepoint' in September 1987.

Training

Studied painting at the Museum of Fine Arts School, Boston, USA.

Selected Exhibitions

Since 1968 solo and group exhibitions in Britain, Switzerland and Germany.

1985 Textile Museum, Washington DC

Commissions

Knitting packs for Rowan Yarns and the National Trust; private commissions for knitwear and furnishings.

Collections

Aberdeen City Art Gallery; Royal Scottish Museum, Edinburgh; City of Leeds Museum; Victoria and Albert Museum; Melbourne Museum, Australia.

SUSIE FREEMAN

"The Wall to Wall collection of pieces is based on the theme of light. I am interested in the changing appearance of a room as the daylight moves into night, the source of light moving from outside to inside and the effect it has on textiles and surfaces. I use a special structure of machine knitting, trapping pieces of fabric and paper in mono-filament 'pockets'. The yarn is see through and veil-like - I have chosen materials which are highlighted by light, some iridescent and light reflecting, some shiny against matt. The fabrics hang freely to divide areas of space, or are themselves trapped in a further layer of solid material; glass, plastic or perspex, forming such things as a table surface or wall hanging.

Over the past five years I have been

able to explore many possibilities, finding myself amazed by the seemingly limitless range of fabrics which use the same basic technique. Objects enclosed in the pockets include sequins, feathers, plastic flies, shells, stones, coins, wood shavings and miracle fish. I have made free hanging screens and framed wall pieces to commission, sometimes choosing objects which relate to a theme. This can be one of colour, or something more specific, such as various bits of musical instruments I used for a piece for a violinist."

Training

1974-75 Foundation course, Manchester Polytechnic

1975-78 BA Textiles/Fashion, Manchester Polytechnic

1978-80 MA Textiles, Royal College of Art

Selected Exhibitions

1983 The Knitwear Review, British Crafts Centre and touring; Paper Round, British Crafts Centre

1984 The Complete Works, Aspects Gallery and touring

1985 Wall Hung Textiles, British Crafts Centre; Knit One, Purl One, Victoria and Albert Museum

1986 Britain in Vienna Festival, V & V Gallery, Austria; Knitting, A Common Art, The Minorities and touring; Masquerade, Mid Theatre, Osaka; Marion Gallery, Tokyo

1987 Conceptual Clothing, Ikon Gallery and touring; Solo exhibition, Macknit Gallery of Fiber Art, New Jersey, USA

Commissions

Hanging for the musician Manny Hurwitz; Hanging for Southampton Hospital.

Collections

Crafts Council; Victoria and Albert Museum; The Whitworth Art Gallery, Manchester; The Geffrye Museum; Gallery of English Costume, Platt Hall, Rusholme.

SALLY FRESHWATER

"The works I make range in scale from large installation pieces to smaller wall hung structures and small boxed pieces. They are usually three dimensional or low-relief and made of silk or cotton, occasionally synthetic fabric or paper, with a support structure of wood or metal. I frequently create work for specific spaces or environments, larger structures made up in sections and assembled on site.

I see myself as a sculptor working with

textiles, strongly influenced by Japanese kites and sails."

Training

1977-80 BA Hons Goldsmiths' College

1980-82 MA Royal College of Art

Selected Exhibitions

1980 Fourth International Exhibition of Miniature Textiles, British Crafts Centre and touring

1982 Hayward Annual, British Drawing

1983 Paper Round, British Crafts Centre

1985/6 Fifth International Tapestry Triennale, Lodz, Poland

1986 Stitched Textiles for Interiors, RIBA; The Space Between, The John Hansard Gallery

Commissions

WH Smith & Son Ltd, head office in Swindon; Pan Pacific Hotel, Singapore.

Collections

Crafts Council; Contemporary Art Society and private collections.

BRIGITTE GIBBON

"Up to now, my work in textiles has been very much determined by my interest in, and the exploration of, the formal properties inherent in textiles, primarily those of adaptability; works which allow, through their shape and pliability, a great number of variations and therefore adapt and respond to the given architectural space.

However, the piece exhibited, 'Family of Women', is more inward looking and self-contained. It moves away from the three dimensional form and deals with form on a two dimensional plane. The concept of the work was realized after considering several points; the touring of the exhibition to seven different venues; the nature of work which might be exhibited by other artists; my current studio which is very small and does not allow me to move and explore large pieces of work, and lastly a closer look at my drawings which sparked off a desire to explore the use of thread as drawn lines.

The six panels making up 'Family of Women' are woven; the front textured in a variety of yarns, and the back smoothly tapestry woven in beige. The panels can be hung

next to one another on a straight wall, they are interchangeable, could be grouped, spaced apart or go round a corner. They could also hang from the ceiling."

Training

Born in Czechoslovakia and educated in West Germany and Austria.

1981-84 BA Textiles, Goldsmiths' College

Selected Exhibitions

1985 Material Evidence, Camden Arts Centre; Textiles as Sculpture, The Wells Arts Centre, Norfolk

1986 The Space Between, The John Hansard Gallery; Fibre Art, Lodz, Poland

NICOLA HENLEY

"My large scale wall-hung textiles are created by combining layers of discharge pigments by silk screen printing on hand-dyed cotton calico. Certain areas are worked into with hand and machine embroidery, incorporating other materials such as papers, hand printed muslin and velvet.

I am inspired predominantly by my interest in ornithology and particularly by bird flight patterns that I study in the wild. The semi-abstract, semi-figurative forms are representative of the essence of the bird subjects and their specific environments. I aim to use colours and texture to heighten the sense of depth and aerial space in which the bird subjects move.

My choice of colour and texture is inspired by early Italian frescoes and ancient cave painting."

Training

1979 Studied drawing in Florence

1980-81 Foundation course, Bristol Polytechnic

1981-84 First class BA Hons Degree in Embroidery/ Textiles, Goldsmiths' College

Selected Exhibitions

1984 Contemporary Textiles, 5 Dials Gallery, Covent Garden

1985 Material Evidence, Camden Arts Centre; Solo exhibition, Stitch Design, London; Wall-hung Textiles, British Crafts Centre

1986 Exhibition with Guy Taplin, Courcoux & Courcoux, Salisbury; Textile Art Dealers, New York; Figurative Exhibition, British Crafts Centre

1987 Two Person Exhibition, The Scottish Gallery, Edinburgh

Commissions

Mural for GLC Crafts Centre, Waterloo Bridge.

CAS HOLMES

"The work is transportable by train or bus - it has to be - I have no car. Working in a small space at home also has its influence, things must fold away. Most things I have carried for a full exhibition fit into one small suitcase and has been carried by me.

I look to my history for inspiration; stories of my grandmother, old clothing, personal journeys. There is a wealth of experience to be handed down. Forgotten needlework, bed covers, clothing... these are my heritage.

As a community artist, I have developed skills in many areas ranging from photography to theatre design on a budget. I believe that it is my 'job' to extend this knowledge and these skills into community practice, interpreting the needs of those who require my services. I do not believe in the artist with a capital A, I have developed my skills in this area to fulfil both a need in myself and in the 'community'. As a practising artist, my history, my community work is never relegated to second place."

Training

1979-80 Great Yarmouth College of Art and Design

1980-83 BA Hons Degree, Maidstone College of Art

Selected Exhibitions

1983-84 Women and Textiles: Their Lives and Work, Battersea Arts Centre

1985 Twelfth International Biennial of Textiles, Switzerland; Craft Matters, Three Attitudes to Contemporary Crafts, touring

1986 First International Biennial of Paper Art, Germany; Textile Books, Rome; Fibre Arts, Group Exhibition, Lodz, Poland

1987 Conceptual Clothing, Ikon Gallery

Collections

Szomethely Textile Museum, Hungary; Leopold Hoesch Museum, Germany; Takao Paper Company and Oji Paper Museum, Japan.

Two of a set of eight painted and stitched panels depicting different aspects of British agriculture. Commissioned for the National Farmers Union Mutual and Avon Insurance Headquarters in Stratford upon Avon.





Two flat woven rugs by Lesley Millar. Commissioned by Cathy Willis for her living room in Cheshire

PATRICIA LEIGHTON

Having trained as a painter, Patricia Leighton soon found that her work frustrated her. She felt that she wanted to work in space, whilst still making use of colour—sculptural weaving seemed to be the way forward. Since then there have been two major influences on her work, the Polish tapestry weaver Magdalena Abakanowicz with whom she studied, and the atmosphere of ancient sites; standing stones, megalithic and neolithic sites.

The work in this exhibition seems to draw together work over ten years, from the freestanding, ancient stone inspired forms exhibited in galleries and the recent outdoor works in the Grizedale Forest.

Training

1970–74 Drawing and painting, Edinburgh College of Art

1974–76 Commonwealth Post-Graduate Scholarship to work under the direction of Magdalena Abakanowicz at the School of Fine Art, Poznan, Poland

1976 Scottish Arts Council Travel Award. Journey through Europe examining standing stones and neolithic sites

Selected Exhibitions

1980 Solo show at Air Gallery; Scottish Tapestry Artists Group Miniature Show, New Zealand

1981 Contemporary British Tapestry, Sainsbury Centre



Detail of stitched panel by Eleri Mills

KATHLEEN MCFARLANE

Her first tapestries, woven in traditional fashion in wool, were a marriage of the painting and the weaving. In the 1960s, inspired by the Fibre Art movement, she turned to the use of sisal, strings and ropes as the main media of her art. This brought a dramatic change in the nature of her work. Sisal, with its marvellously organic qualities, lent itself admirably to the forms and textures which had always preoccupied her. Conceived on a much larger scale than before, her work acquired a new strength and power. They have been widely exhibited and have become collectors pieces in many parts of the world.

"In 1985, WH Smith and Son Ltd commissioned me to make two large tapestries, which were to form a pair, to hang at either end of their newly refurbished staff dining hall in their headquarters building in Swindon. The room, very large and high and furnished and decorated in cool colours, clearly called for something to lend warmth. There was ready agreement between the client and I, strong vibrant reds and purples allied with deep texturing would be the most appropriate choice and that the tapestries should make a positive artistic statement and not be purely decorative."

Training

As a librarian, studied weaving in a studio in Norway, part-time classes in drawing and painting.

Selected Exhibitions

1976 Solo exhibition at British Crafts Centre; Three Tapestry weavers, DLI Museum and Arts Centre, Durham
1977 Solo exhibition, Gardner Centre, University of Sussex; Oxford Gallery

1981 Solo exhibition, Castle Museum, Norwich

Commissions

Altar frontal, St Margaret's Priory, King's Lynn; Two hangings, WH Smith & Son Ltd, Swindon

Collections

Norwich Castle Museum, Leicestershire Education Authority.

LESLEY MILLAR

"This commission worked particularly well for several reasons. Cathy Wills was very clear in what she wanted but also gave me the freedom to work with design ideas which excited me, creating an ideal synthesis between client and craftswoman. The rugs were commissioned for a room which is big, light and has a number of paintings, producing areas of intense colour easily accommodating a larger format of rug and design. The colour balance of the two rugs seemed exactly right and the general lively atmosphere of the house was echoed by the dynamics of the rug designs."

Training

1972–75 Hammersmith College of Art; Studied weaving with Gwen and Barbara Mullins

Selected Exhibitions

1980 Rugs and Jugs, Lesley Millar and Sarah Walton, Gardner Centre, Brighton

1981 Making Good, South East Arts Touring Exhibition

1983 Rugs and Throws, British Crafts Centre; A Closer Look at... Rugs, Crafts Council Gallery and touring

1985 For the Floor, American Museum of Craft, New York and touring

Collections

South East Arts Collection; Crafts Council Collection.

ELERI MILLS

"My work is a combination of paint and stitching on fabric. The paint used is acrylic and is applied both by brush and sprayed with a diffuser. The threads are worked by hand and an assortment of cottons, linens and rayons are used."

Training

1974–77 BA Hons in Embroidery, Manchester Polytechnic

Selected Exhibitions

1980 Crafts Council Shop at the Victoria and Albert Museum

1981 Textiles North, touring

1982 Stitchery, British Crafts Centre

1982 British Needlework, Kyoto and Tokyo

Collections

Rachel Kay Shuttleworth Collection, Burnley; North West Arts; Embroiderers Guild Collection

Commissions

ICI, Macclesfield; Greater Manchester Transport; National Farmers Union Mutual and Avon Insurance, Stratford upon Avon.

ALISON MITCHELL

"In 1979 and 1981 I went to Japan to study kasuri on the tiny Island of Kumejima in the East China Sea. This technique, more commonly known as ikat in the West, involves tightly binding the warp and/or weft in pre-determined areas prior to dyeing or after the first dye has been applied. The binding repels the dye, allowing the pattern to emerge when the threads have been unbound and woven into cloth.

As my weaving has always been predominantly concerned with expressing strength and subtlety through the juxtaposing of colours, I realised this method could expand the variety of forms and moods created.

I now work exclusively with warp or weft ikat and use abstract symmetrical or geometric designs as a base in which colours are encouraged to bleed and shift out of these restrictions."

Training

1964-66 Cambridgeshire College of Arts and Technology

1966-69 Dip AD in weaving, Loughborough College of Art and Design

1969-70 Postgraduate Diploma in weaving, Camberwell School of Arts and Crafts

Selected Exhibitions

1975 New Faces, British Crafts Centre

1978 Star Quality, British Crafts Centre

1981 British Contemporary Tapestry, Sainsbury Centre

1983 Contemporary Cotton, Rufford Craft Centre, Newark

1985 Choosing Colour, Ikon Gallery, Birmingham and touring

Commissions

Refectory, Bodington Hall, University of Leeds; Distribution Centre, W H Smith & Son Ltd, Swindon

Linoleum flooring made to Jennie Moncur's design by Forbo-Nairn Ltd for the Institute of Contemporary Art in London. Photo by Golley Slater Public Relations



FAY MORGAN

My work consists of a combination of pattern or pattern, with distorted scale and perspective. There is an underlying classical theme, with both Medieval and French Renaissance. 'Time Out' has described the work as 'Marine-like' and 'heraldic'.

Although a graduate from the RCA, my work considers the relationship between the individual and the environment. Training led to the creation of whole interiors, with images relating to walls, floor and furniture. The installation in the exhibition 'Time Out' was a vinyl flooring, produced and designed by Paro-Nairn Ltd to my design, covering woven upholstery and carpet and hand painted wall hangings. The whole room is intended to be read as one, with images relating to walls, floor and furniture.

In the case of the ICA commission the project demanded consideration of both the architecture and function of the building. As room design, creating the atmosphere within the room, the artwork was required to blend and relate to the existing surroundings.

Training

1979-80 School of Design, Art and Design
1980-84 Department of Textiles and Embroidery, Goldsmiths College
1984-86 MA Design, Department of Tapestry, Painting School, Royal College of Art

Selected Exhibitions

1984 Contemporary Textiles, Covent Garden
1985 Maternal, London, Centre
1986 Designer Interiors, David Hicks International, Contemporary Textiles, London

Commissions

Linoleum flooring, Covent Garden, Covent Garden, ICA, London

MORGAN AND OATES

"All tufted rugs designed and made by Morgan and Oates Ltd are considered on an individual basis. The design collection 'Fragments' has 7 designs that can be sized and custom coloured from the studio's range of colours dyed on Super-White Pure New Wool. All rugs carry the Woolmark and can be made size 1.5m x 2.4m or larger.

Morgan and Oates enjoy designing rugs to fill specific spaces such as the rug for the entrance foyer for Harlech Television in Cardiff. Commissions are undertaken for the private sector and often a combination of rugs are designed which are related by colour and theme to the interior."

Training

Fay Morgan trained at Hornsey College of Art and the Royal College of Art.

Roger Oates trained at York School of Art and then at West Surrey College of Art and Design.

Morgan and Oates started working together in 1975 and since then have developed as a design team specialising in the design and production, either by means of their own weavers or by contracting industry, of high quality textile products. In 1986 they became Morgan and Oates Ltd.

Selected Exhibitions

1983 A Closer Look at... Rugs, Crafts Council Gallery and touring
1984 Textstyles, Crafts Council Gallery and touring
1985 Interior Design International
1986 For the Floor, American Crafts Council and touring

Commissions

Rugs for specific sites for HTV, Cardiff; Wang. Also textiles designed for Designers Guild, Mary Fox Linton, Next, David Mellor, David Hicks International and Habitat Designs Ltd.

Collections

Victoria and Albert Museum; Crafts Council; Museum die Kunstshantwerk, Frankfurt; Arts Council of Australia; Contemporary Art Society.

JOHN NEWTON

"In much the same way as a decathlete looks for improvement through all round performance, so too, I want to orchestrate many skills rather than specialise. Training then in painting and drawing, document and data, machining and craft skills; the combined objective is to create magic within an illusory architecture; an architecture which questions use and gravity. Though my works are responses to architecture in general, theatre, dance and performance allows for a more ephemeral use, celebrations of limited duration."

Training

1959-61 Liverpool College of Art
1961 Travelling Scholarship to Africa

Selected Exhibitions

1981 Environmental piece, The Roundhouse
1982 International exhibition, Kassel, West Germany
1984 First Prize, Venta Biennale, Belgium
1986 The Space Between, The John Hansard Gallery; Venta Biennale, invited to make one person retrospective exhibition

Commissions

Collaboration with choreographer and composer, 26 Theatre tour.

MARTA ROGOYSKA

"The ideas I start with are usually done in painted and collage form. I sketch a lot, making visual notes, which I often refer to. What particularly interests me is the interaction of lines (contours) and colours on a two dimensional surface. I like the result to be emotive or high in visual incident and excitement. I see this as preparatory work, which will lead up to a finished piece in another medium, that of woven tapestry. Why tapestry? Primarily, I believe, because of the colour saturation that can be obtained with fibre. I cannot deny being fascinated by the sheer physical structure of what I'm making. It absorbs me because of the nature of tapestry weaving. A painting - I trained as a painter - is created on a ready made surface. But a tapestry is totally created - both in form, colour and in

structure – during the act of weaving. I hope that it also absorbs the viewer with its richness and density. I want it to be sensational.

Over the last couple of years, I have been working mainly to commission. This has enabled me to produce work on a significant scale and to explore and discover for myself the relationship between architecture and tapestry. I have found this very challenging and exciting."

Training

1971–73 BA Fine Arts, Leeds Polytechnic

1973–76 MA in Tapestry, Royal College of Art

1977 Studied Tapestry, Sanderson Scholarship, Aubusson, France

1984 British Council Special Travel Award, West Germany

Selected Exhibitions

1982 Contemporary British Textiles, Belgium

1984 Venta Biennale, Belgium; Craft Matters, The John Hansard Gallery and touring

1985 Lodz Triennale, Poland

1986 Exhibition with Steven Newell, British Crafts Centre

Commissions

Queen Mary's Hospital, Sidcup; Raychem Factory, Swindon; Victoria Plaza, London; Castle Howard.

Collections

Leeds City Art Gallery; Crafts Council; Victoria and Albert Museum.

ANNIE SHERBURNE

"I make many things which are interrelated in many ways. They evolve in answer to the swings and roundabouts of making a living as well as making full use of the ideas that I have. I make hats and jewellery and tune into the constantly evolving ether of current trends because of my connections with fashion. My greatest satisfaction is to make felt hangings, my paintings in wool. All my visual ideas cross these areas.

I think that I am a designer, craftsman,

fine artist, businesswoman and mad professor all in one. When I discovered felt making and then the vast potential of using industrial processes, it was not only the freedom for creative expression that overwhelmed me, but also the massive potential for commercial product development in virtually every area to which a textile can be applied.

By becoming my own 'forger', I am developing a range of rugs which I hope to be able to sell to major retail outlets at reasonable prices. I hope to continue to develop felt into many other areas such as millinery, garments and wallcoverings. There are now many other feltmakers at large, so the design element of a full product range is there waiting for the right manufacturing opportunities.

My inspiration comes from many times and places. I love artifacts and images from ancient cultures, from India, Thailand, South America, those so called 'ethnic' places. Also the 20th century fine arts, including Matisse, Kandinsky, Klee, Delauney, Picasso, Howard Hodgkin, Bert Irvin, and all, joyful, poetic colourists."

Training

1976–77 Hertfordshire College of Art and Design

1977–80 First class BA Hons in Embroidery/Textiles, Goldsmiths' College

Selected Exhibitions

1982 Hat Show, Aspects Gallery

1983 Knitwear Review, British Crafts Centre and touring

1984 Fibre Art, Bury Museum; Textstyles, Crafts Council Gallery and touring

1985 Material Evidence, Camden Arts Centre; Exhibition with Lois Walpole, Sunderland Arts Centre; Craft Matters, The John Hansard Gallery and touring; Papier and Filzkunst, Germany

1986 Solo Show, Janet Fitch Gallery

1987 2D – 3D, Laing Art Gallery, Sunderland Arts Centre and touring

Commissions

Jewellery, buttons and accessories for Jean Muir.

Collections

Shingley Art Gallery Permanent Craft Collection, Gateshead; Whitworth Art Gallery, Manchester; British Council Collection; private collections in UK, Germany, Italy and USA.

ANN SUTTON

"Based originally on weaving, the ideas behind the work are all concerned with system, structure and logic. Dimension and colour is not chosen arbitrarily or in a 'fashion' way; image arises out of a system, or often overlaid systems. Ideas are carried out in various ways: sometimes in my own studio, on handlooms; sometimes woven on powerlooms or stitched by flag-makers, to my specifications. I am becoming involved increasingly in working with small batch production, usually of woven work, and am fascinated by projects which involve much mental ability (eg 100 contract bedcovers, in 100 different but related designs).

I work as an artist on one-off individual pieces, and, using similar concepts, become both designer and supplier for batch production."

Training

1951–56 Embroidery and Woven Textile Design, Cardiff College of Art

Selected Exhibitions

1974 Sutton/Treen, Crafts Council Gallery and touring

1975 Ann Sutton – Textiles, British Crafts Centre

1980 Contemporary British Crafts, Sotheby's; also First, Third and Fourth International Exhibitions of Miniature Textiles, British Crafts Centre and touring

1984 Solo exhibition, Anatol Orient

1985 Solo exhibition, Norrköpings Museum, Sweden and touring

Commissions

Logical colour scheme for Keble College; two hangings for Companies House, Cardiff; three hangings for Mercantile and General Reassurance; constructivist textiles for batch production, Delauney Ltd.

Collections

Victoria and Albert Museum; City of Leeds Museum; National Museum of Wales; Crafts Council; the Crown Prince of Qatar and private collections in Europe and the USA.

RICHARD WOMERSLEY

"My blankets can be used as blankets, or wall hangings or worn, or anything a piece of fabric can be used for. I use a variety of materials, lots of wool and silk, and a variety of techniques including tapestry-weaving and special ways of dyeing."

Training

Studied weaving with Lore Youngmark and Mike Halsey; has worked closely with Kaffe Fassett in recent years.

Selected Exhibitions

1983 Rugs and Throws, British Crafts Centre

1984 Maker Designers Today, Camden Arts Centre

Numerous exhibitions in the UK, Switzerland, USA and Spain

Commissions

British Wool Marketing Board; Bill Gibb; Designers' Guild; Mission

Collections

Victoria and Albert Museum.

HELEN YARDLEY

"The commissions which I am currently undertaking involve working with the architects or interior designers directly on the space. This will normally involve visiting the site and making a series of proposals. These are often discussed with both the designers and the client before the final decision is made. Private commissions work in a similar way but it has sometimes happened that a prospective client has outlined the type of rug or fabric which they require and the entire procedure has taken place by post."

Training

1973-76 First Class BA Hons in Printed and Woven Textiles, Manchester Polytechnic

1976-78 MA Textiles, Royal College of Art

Selected Exhibitions

1984 Oxford Gallery; The John Hansard Gallery

1985 Aspects Gallery; Jugend Gestalt, Munich; Wall Hung Textiles, British Crafts Centre

1986 Innovators at Interior Context, Olympia; Solo show, Contemporary Textile Gallery

1987 Rugs and New Furniture, Cleveland Crafts Centre

Commissions

Fourteen rugs for Simpson of Piccadilly; two large asymmetrical rugs for Harrods; five rugs for Next offices; four large rugs for advertising agency Still, Price, Tuivey, & Souza



THE CONTEMPORARY TEXTILE GALLERY

10 Golden Square
London
W1R 3AF

Tel: 01 439 9070/9071

Contact Peter Auckland or Janette Harris

Hours of opening: Mon – Thurs 9 – 5.30. Fri 9 – 5. Sat 11 – 5.

The Contemporary Textile Gallery offers the most comprehensive range of hand executed textile art and design, both ready-made and to commission, available in the U.K.

Our aim is to be the focal point for the display, promotion and most importantly the sale, of well designed and made rugs, hangings and fabrics; to be a resource for designers and architects as well as private individuals to encounter and discover the potential for the media represented. We mistrust labels: 'art', 'craft' and so forth, and the supposed boundaries between them. We look instead for individuality, talent and skilful execution.

We hold examples of the work of some 100 artists on display which is backed up with photographic and design portfolios. Commissions are handled for work by an individual artist or to a client's own design in rugs, tapestry or fabrics, with an in-house design service.

A room setting shows textiles working in conjunction with furniture by a selected cabinet-maker in six month-long displays each year.

We deal with tufted rugs, tapestries and wall-hangings, screen and block-printed, woven or painted furnishing fabrics including work by Jennie Moncur, Helen Yardley, Sian Tucker, Malcolm Temple, Pauline Burbidge, Nicola Henley, Joanne Soroka, Morgan and Oates Ltd and Jo Budd.

THE LONDON SHOWHOUSE

Viewing by Appointment
Contact: Sharon Plant
Telephone: 01 354 3073



Drapes by Katherine Williams, upholstery by Ruth and Antonius Nielsen and tufted rugs and bed covers by Helen Yardley. Commissioned for the London Showhouse.



Linoleum flooring made to Jennie Moncur's design by Forbo-Nairn Ltd. for the Institute of Contemporary Art in London. Photo by Colley Slater, Public Relations.

CONTEMPORARY APPLIED ARTS

43 Earlham Street
Covent Garden
London
WC2H 9LD

Tel: 01 836 6993

Contact Vanessa Swann

Hours of opening: Mon – Fri 10 – 5.30, Sat 11 – 5.

Contemporary Applied Arts has recently changed its name from the 'British Crafts Centre', to give a clearer indication of the work it promotes. It was set up in 1948 as a small co-operative of craftsmen. In the 1970s it was established as an open membership organisation and a charity. By exhibiting and retailing, it seeks to support its members on a long term basis, and maintains the highest standards in the selection of work. During the last few years, it has operated a shop in the basement and an exhibition gallery on the ground floor.

Contemporary Applied Arts organises a commissioning service for wallhangings, furniture, lighting, rugs, ceramics, glass and jewellery, etc. The service is designed to make it easier for the public, be they individuals in search of something of modest scale for the home, or large companies refurbishing their offices or moving to new premises, to play a more active part in choosing something unique, particular and relevant to their special needs.

The marketing officer in charge of the project at Contemporary Applied Arts will suggest suitable solutions and link the client and the maker, and to help in this process a slide library has been set up, containing numerous slides of commissions and examples of other work made by the association's members. If applicable to a particular project, Contemporary Applied Arts may bring in an interior designer to plan an overall scheme and work on site. The marketing officer will liaise between client and maker, organising meetings to discuss the project, contracts and all financial matters, and will be involved with every stage of the project through to the end.

The staff at Contemporary Applied Arts are all able to help with enquiries. If you would like to set up a more detailed discussion, contact the marketing officer, Vanessa Swann.

PUBLIC ART DEVELOPMENT TRUST

6 & 8 Rosebery Avenue
London
EC1R 4TD

Tel: 01 837 6070

Contact Lesley Greene (Director), Michaela Crimmin (Assistant Director), Renee Harris (Projects Assistant)

Hours of opening: 10 – 6 (By appointment)

Public Art Development Trust (PADT) is a small, national charity which seeks to encourage works of art in public places by initiating and organising commissions. Working in close collaboration with architects and developers in both the public and private sectors, the Trust's objectives are to promote opportunities for living artists and to extend the part played by art in enhancing the environment. As a non-profit making organisation, PADT is committed to the quality and relevance of an artwork for a specific site, rather than to commercial considerations of marketability and profit. PADT is concerned wholly with art in publicly accessible places.

PADT offers a comprehensive consultative and advisory service to potential sponsors of public art projects. As a commissioning agent, PADT aims to relieve both client and artist of the administrative burden involved in public commissions. PADT runs Greater London Art's 'Art in Public Places' programme; maintains an artists' slide index jointly with GLA: open to all artists and craftspeople nationwide who are interested in being considered for commissions. Gives lectures; organises seminars; actively involved in research in the field of public art. Operates a general advisory service across a wide range of issues related to public art.

PADT's clients range from local authorities to private development corporations. PADT works with as wide a range of artists as possible, maintaining a slide index which is open to any artist interested in being considered for commissions (as stated above); where feasible organising open competitions etc. Commissions to date include stained glass, painting, sculpture, photography, ceramics, tapes, tries, etc.

CRAFTS GALLERIES AND AGENCIES

There are a number of galleries where textiles can be seen, and agencies which can help you to find a suitable artist; some public, some private.

The Crafts Council is the government funded agency for the development of the crafts in England and Wales, and the Scottish Development Agency Craft Division that for Scotland. Both organisations can advise on artists and their work on a national level.

There is also a network of Regional Arts Associations in England and Wales, many of which hold slide indexes and portfolios, and which can advise on projects and artists, particularly those in their own region.

Crafts Council

Information Section
12 Waterloo Place
London
SW1Y 4AU
01-930 4811

The Crafts Council's Information Section has a slide index of craftspeople including textile artists and has a wide range of information about the crafts. The Council also publishes a list and map of craft shops and galleries.

Scottish Development Agency

Small Business Division
Rosebery House
Haymarket Terrace
Edinburgh EH12 5EZ
031-337 9595
Crafts Manager: Sally Smith

Welsh Arts Council

Crafts & Design Department
Holst House
9 Museum Place
Cardiff CF1 3NX
0222 394711
Crafts & Design Officer: Roger Lefevre

Buckinghamshire Arts Association

55 High Street
Aylesbury
Bucks HP20 1SA
0296 434704
Director: Shaun Hennessy

Eastern Arts Association

Cherry Hinton Hall
Cambridge CB1 4DW
0223 215355
Assistant Director: Visual and Media Arts: Jane Heath

East Midlands Arts

Mountfields House
Forest Road
Loughborough
Leics LE11 3HU
0509 218292
Crafts Officer: Carol Maund

Greater London Arts Association

9 White Lion Street
London N1 9PD
01-837 8808
Visual Arts Officer: Alan Hayden

Lincolnshire & Humberside Arts

St Hugh's
23 Newport
Lincoln
0522 33555
Visual Arts & Crafts Officer: Alan Humberstone

Merseyside Arts

Bluecoat Chambers
School Lane
Liverpool L1 3BX
051-709 0671
Crafts Officer: Susan Hesketh-Laing

Northern Arts

10 Osborne Terrace
Newcastle upon Tyne NE2 1NZ
091-281 6334
Crafts Officer: Laurie Short
Commissions Officer: Les Hooper

North West Arts

12 Harter Street
Manchester M1 6HY
061-228 3062
Crafts Assistant: Lyn Barbour

Southern Arts

19 Southgate Street
Winchester
Hants SO23 7EB
0962 55099
Crafts Officer: David Kay

South East Arts

10 Mount Ephraim
Tunbridge Wells
Kent TN4 8AS
0892 41666
Visual Arts & Crafts Officer: Frances Smith

South West Arts

Bradinch Place
Gandy Street
Exeter
Devon EX4 3LS
0392 218188
Visual Arts & Crafts Officers: Christine Ross and Valerie Millington

West Midlands Arts

82 Granville Street
Birmingham B1 2LH
021-631 3121
Crafts Officer: Rosalind Marchant

Yorkshire Arts

Glyde House
Glydegate
Bradford
West Yorkshire BD5 0BQ
0274 723051
Crafts Co-ordinator: Olivia Stross

